

AUTHOR & JOURNALIST

**Up-to-the-Minute
Market Tips**



**Learn from These
Professionals:**

August Derleth

Elisa Bialk

Lee Floren

David I. Day



DORE SCHARY, M-G-M: "A writer is never out of work."
See Page 9.

Hollywood Seeks Writers

BY WILLIAM ORNSTEIN



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AUTHOR & JOURNALIST

VOLUME 37

NUMBER 7

NELSON ANTRIM CRAWFORD, Editor

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AUTHOR & JOURNALIST, founded in 1916 by Willard E. Hawkins, is published monthly at 1313 National Bank of Topeka Building, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Subscription price, \$2 a year; in all foreign countries, \$2.50 a year. Single copies, 25 cents each. Manuscripts and other material submitted should be accompanied by stamped, addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage. Advertising rates will be furnished on request. Entered as second-class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879. Printed in the United States of America. Copyright, 1952, by Nelson Antrim Crawford.

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Glendale, Calif.

Come, gather round

By NELSON ANTRIM CRAWFORD

AN Ohio subscriber wants to know what should he done with—or to—an editor who hangs on to a manuscript month after month and won't answer inquiries. He ventures the suggestion that the editor might be burned on a pyre kindled from the stories piled high on his desk. "On second thought," he goes on, "there's an objection to my plan: some of the MSS. might make nearly as much of a stench as the editor."

I doubt it. Nobody writes as badly as that.

Of course there aren't many editors of this sort—but enough to be annoying, like one mosquito in your bedroom. There are far more than enough prompt editors to make up for the lax ones. I recall a prominent New York writer who said that in his younger days his manuscripts came back from the Curtis Publications so fast he thought they must have someone stationed at Jersey City to intercept them.

Satisfactory and unsatisfactory editors—they are all part of the writing game. In any business or profession a guy meets all sorts of people.

WE writers are always getting confronted with problems.

Take poetry, for instance. *Author & Journalist* has a reader in Florida who writes lyrics for popular magazines. Yet she has the worries because she thinks she may be a fuddy-duddy.

Maybe I am just plain commercial, but I can't see anything fuddy-duddyish about contributing to *Good Housekeeping*, say. To my way of thinking, it is entirely wholesome to try to interest a big segment of the population. Unless, of course, you do it by professing views and sentiments you don't believe in. Chances are, anyway, you couldn't do it by that means—readers aren't so dumb as not to recognize insincerity.

Our Florida reader believes in what she writes, but some folks have tried to convince her that her ideas and her traditional technique in poetry are ridiculous. They tell her she'd better get into the modern tempo, taking T. S. Eliot as a model. Otherwise she's all washed up as a poet.

What work of Eliot would they suggest as a model? *The Love Song of J. Alfred Prufrock*, which anybody must admit is pretty hard for a traditionalist to take? Or *Murder in the Cathedral* with its blank verse suggestive of Shakespeare and Marlowe? Or Eliot's recent volume, *Old Possum's Book of Practical Cats*, with its delightful humor and astonishing rhymes?

I'd say the lady would show herself a fuddy-duddy by trying to imitate Eliot or anyone else. She is now writing what she wants to write in the way she wants to write it—and is at least reasonably successful. She has every reason to say "Nuts!" to people who insist she try something different.

For my money, the poet—or other writer—who is doing highly "advanced," experimental work would be just as much a fuddy-duddy if he let

AUTHOR & JOURNALIST

well-meaning friends persuade him to try to slant his work to the *Saturday Evening Post*.

In other words, a writer, if he is any good, will follow his own bent. If he has a talent for popularity, there's a ready-made market for him. If his talent is for another sort of thing, there may still be a market—though a smaller one, with a smaller audience. Yet this audience may grow. Carl Sandburg started in small literary magazines. After some years his unconventional poetry had won so much public acceptance that a big magazine paid him \$1,000 for a single poem.

One must agree with modern critics that in literature as in science there is no progress without experiment. They are right in trying to get a constantly increasing audience for experimental work. If they insist that every writer has to follow experimental technique or be a fuddy-duddy, they are surely wrong.

Writing is a pretty individual matter, you know. The writer who listens to all his friends and critics is likely to find himself in the impossible situation of the politician who tries to keep both ears to the ground at the same time.

POETRY, paper clips—at least they begin with the same letter. I get a raft of letters, cartoons, even poems complaining that editors use defacing paper clips when the author didn't. An Iowa gal puts reverse English on it: she accuses an editor of stealing her paper clip. Must have had a romantic attachment for it, or maybe put it on a clipless manuscript just to annoy the poor author.

Editors have their side, too. "I wish you or one of your constant readers would tell me how in hell I can keep the pages of a manuscript together without clips," an editor friend writes me. "I know darned well my publisher won't buy me a file folder for every MS. because he puts on his bankrupt look whenever I make out a requisition for a typewriter ribbon."

Perhaps there's a Rube Goldberg or a Major Hoople among *A&J* readers who'll invent an invisible paper clip. Only way I know of to resolve the argument.

THE *New York Sunday News* has a circulation of more than four million. Its appeal is to everyday folks, the people that most of us like to write for.

The *News*, which goes to more persons than any other newspaper in the United States, recently gave its reader an inside view of what the editors repeatedly tell the staff. What they say is mighty good advice, it seems to me, for any writer who wants to reach not a small group but the general run of people:

"Forget that word 'masses.' The audience you are aiming at isn't 'masses.' It's made up of individuals, no two of whom are exactly alike—and plenty of whom, bud, have just as much sense as you. Keep that thought constantly in mind when writing for them, and you'll almost automatically avoid the worst mistakes commonly made in this field of communication."

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FREDERICK P. TIMPANY

928 So. 49th St., Philadelphia 43, Pennsylvania

What readers say

Derleth: Tops

Author & Journalist now takes its place as the No. 1 writers' magazine. It's the most practical writers' magazine I have ever read. The article in the May issue by August Derleth is the best down-to-earth piece for young writers and would-be writers I have ever read. It is sound advice and August has written it well. I've written and told him so.

JESSE STUART

Riverton, Ky.

Bless you for August Derleth's article . . . That May issue is a honey.

VERA E. O'NEILL

Huntsville, Ont.

Tempo and Cutting

I am only a beginning writer but I feel that there is something wrong with Mr. Robert Oberfirst's letter (May, 1952) in which he shortens a couple of sentences in a short-short: "The hours sped quickly as I sat in a huddled heap gazing at the empty windows. As the moon grew dim, my hopes slowly died."

I do not believe the hours could speed quickly while you waited in hope, gazing at empty windows—only if you waited in dread! If you were hoping, the hours would drag interminably, and gradually, as the moon waned, the hope, held so long, would die a lingering death. The sentence as it stands is paradoxical.

Of course I realize that the object was to show how the sentences could be shortened and this was accomplished. However, it appears to me that it would depend upon the sense of the material whether it should be so drastically cut or not. If the time drags, shouldn't the tempo of the writing also slow up to give the desired feeling?

FLORENCE D. ESLIN

Washington, D. C.

To Inspire the Laziest

As a rule, I accept without comment the good and bad things I read in magazines, but that piece in the May issue, "Letter to a Hopeful Writer," deserves a bouquet.

Waldo Carlton Wright has given us information that *should* inspire and activate the laziest would-be writer, and I'm not talking behind anyone's back.

ROSS F. KAVANER

Shaunavon, Sask.

Social Security Trick

Dorothy Thompson had an article in the *Boston Globe* a few weeks ago, in which she voiced her indignation because we writers are subject to Social Security now. To quote: "The trick is that I can't get this Old Age Security unless I stop writing or as a writer am so unfortunate as to earn less than \$400 per annum."

AUTHOR & JOURNALIST

Perhaps through writers' magazines we can stir up interest in *trying* to get this unjust law changed.

EMILY DOW EDDY

Wellesley Hills, Mass.

Penn Pen Club—36 Years

Readers may be interested to know that the Penn Pen Club of Philadelphia originated in 1916 and is still an active organization. It has 16 dues-paying members and a fringe of "occasionals" who attend sporadically the meetings held on the first Thursday of each month in Room 345, Middle City Building, 34 South 17th Street, Philadelphia.

The club is a manuscript criticism and discussion group and I have found it a constant source of inspiration.

GERTRUDE HAHN

Philadelphia, Pa.

Checks and Cheers

I wonder why none of the writers featured in *Author & Journalist* ever mention the cheers they get from their readers. To me a fan letter is still a novelty and as inspiring as a check! Letters have been forwarded to me from the *Saturday Evening Post*, the *Ladies' Home Journal*, *Good Housekeeping*, and the *Christian Science Monitor* following the appearance of some of my verse in those respective publications. And I frankly admit they surprise and thrill me as much as seeing my

work in the above-named places after a long apprenticeship. I save every letter and when I feel myself going down for the long count during a bout with rejections, I get out my "Readers Write" file and treat myself to a lift with the cheers therein.

Yes, checks and cheers keep the midnight watt glowing!

BETTIE CASSIE LIDDELL

Newport, Vt.

Aid the Fictionists

I agree with Torrey Smith that the material in our magazines could be drastically improved. However, an editor makes up his magazine out of the stories available. He picks the best stories out of those submitted to him. When you plead for better stories and articles, the editor is with you!

Personally, I would like to see more fiction in the magazines—and better fiction. If you will check the number of magazines on the newsstands now that carry fiction, I believe you will find a greater number than you found a few years back. Even though some of the magazines carry less fiction per issue, there are many more magazines than there used to be. If the readers would write letters to magazine editors demanding fiction, they would get it. How about helping the fiction writers out, readers? Let the editors know you like fiction and what kind you prefer.

PAUL HEARD

Dallas, Tex.

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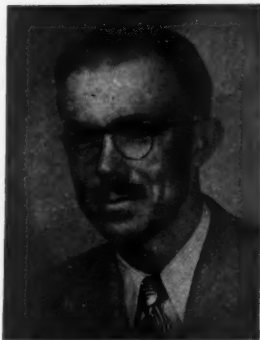
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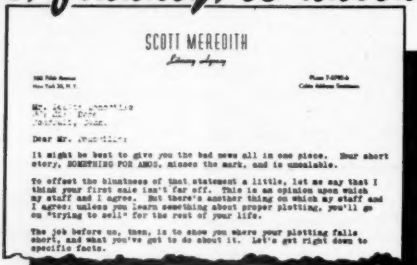
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Hollywood Seeks Writers

A dearth of good material has the movies on the search for top stories and articles—and writing talent

By WILLIAM ORNSTEIN

MOTION picture producers, still holding the view that "the story's the thing," are continuing to bemoan the shortage of one of the basic ingredients for making "good" films. Where regular routes have run dry, detours are being taken in hope.

Exactly what is Hollywood doing about developing new writers? Dore Schary, vice-president and production head for Metro-Goldwyn-Mayer, is blessing originals with emphasis on writers developing their babies for screen maturity. Joseph H. Moskowitz, 20th Century-Fox vice-president and Eastern studio representative, and Bertram Bloch, Eastern story head for the same firm, lean to subsidizing writers and creating a workshop or laboratory for the craft. Alan Jackson, Eastern story head for Paramount, is sticking to "slicks" and similar sources.

Schary's view as to development of originals stems from experience on the Metro lot in Cluver City, Calif. where he has been active in writing, directing, and producing films from bare outlines.

"More and more nowadays," he said, "we are inclined to buy original material and then engage its author to develop it, rather than put a different, already seasoned screen writer on it automatically."

"Having hit upon fresh talent in the first place, we now take the chance of letting it develop in a field perhaps new to the individual—screen-writing. There is a distinct value in an author's

working his original material into screen form, because to distribute any material among a number of writers will almost certainly water down the things about the story which attracted us in the first place. This is one thing the studios are doing.

"Inevitably writing talent will come from television and radio, but again this happens usually on the basis of work they have done in these mediums—something you can look at and examine and evaluate.

"There is an old saying that a writer is never out of work. Sooner or later a good writer will hit his stride and then he will be recognized as a good writer. There is no other way for a writer to sharpen his tools than to write."

Bearing out Schary's concept is the number of Metro story purchases for the year ended December 1, 1951. The company bought 36 originals constituting 60 per cent of its over-all literary deals. All told, 59 properties were bought.

One of the ways of overcoming the material shortage, according to Moskowitz and Bloch of 20th Century-Fox, is to establish a workshop where authors who have been unable to develop with a little financial and moral encouragement, stories along screen lines can fit into the medium.

"Practically every big industry has experimental or laboratory grounds. Ours is the only one that hasn't," explained Bloch. "Our industry lacks proving grounds to give stimulation to writers. We have to get things written that aren't being done. Things we need so badly. We need more and better stories and this in the face of a shrinking literary market. We cannot expect others to do the spade work for us. We have to do it ourselves.

"We had fellowships for men in the armed forces during the war, also scholarships. And we may revive them despite the fact that the fellowships didn't produce a thing we could use. We did place 15 books with publishers, so this wound

Born in New York City, William Ornstein for 15 years has been connected with the screen, chiefly as a staff member or editor of motion picture trade journals. His avocation is fiction, and last year 15 of his short stories appeared in magazines in this country and Europe.

up as a labor of love. Something may yet come out of it, if and when we decide to resume where we left off.

"In scholarships, 20th Century-Fox had better luck, what with *Dragonwyck* and *Centennial Summer* resulting from the company's financing their authors after publishers' advance payments ran out. Elliott Arnold is now being financed while completing *Sante Fe*, tentatively titled novel. Hildegarde Dolson, author of *The Form Divine*, is at the studio developing a screen play on option. If the story line jells to the satisfaction of the studio, the option will be picked up to the satisfaction of the author.

"The time has come," continued Bloch, "when I believe we will more and more have to subsidize writers and spend additional sums trying to develop new screen material. We will have to do more of this with the assistance of magazine and

article writers developing ideas that caught his fancy. Having himself written for many national magazines, Brown will follow his tried and true editorial formula in his new medium, working with authors, agents, editors, attempting to deliver what producers on the lot are after.

The non-fiction field is being and will continue to be widely combed for new writers and ideas. 20th Century-Fox recently bought "The Man Who Fooled Hitler," which appeared in the *Reader's Digest*. Four articles were bought from the *New Yorker*, pointing up the fact that any idea lending itself to film treatment will not be overlooked in the painstaking search for material and writers.

Alan Jackson of Paramount finds the "slicks" such as the *Saturday Evening Post* and *Collier's* a more likely source for the coveted film ingredient.

Jackson believes the "quality" magazines like *Harper's* and the *Atlantic Monthly*, and likewise the "little" magazines, offer material better adapted to the little theater. (Metro for two years had a short story contest arrangement with the *Atlantic Monthly* which produced nothing usable.) The chances of a writer attracting film interest through appearing in the esthetic magazines are remote, Jackson said.

The *New Yorker*, Jackson suggested, is in a class by itself and often has furnished excellent stories for the screen, such as *The Man on the Ledge* and *Mr. 880*.

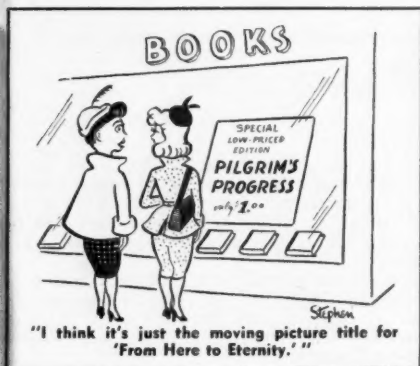
The best avenue to pictures for new writers, Jackson concludes, is an indirect route: appearing in magazines, books, television, or radio. Thus the author will be studied by those interested in his work for what it may be worth film-wise.

At one time, the Paramount studio had a Junior Writers' School, but this was discontinued after a few years. Metro, 20th Century-Fox, and others have had the same experience.

Today, Jackson pointed out, his organization is studying every field for possible material. Very often he or members of the staff see something on television, like it, and arrange for the writer, or the story itself, to join the studio lineup. Other times writers or their agents will seek an interview with a specific idea in mind.

Jackson stated the average purchase of originals for Paramount varies. Last year it was 50 per cent.

While there is an impression that anyone can submit an original for reading, this practice was stopped by the studios some years ago. Too many nuisance suits for alleged plagiarism cropped up from would-be writers who submitted MSS. unsolicited. Such MSS., when received by studios, are returned unopened, yet the influx continues, despite discouraging warnings. Originals submitted by pros and agents are given careful consideration, because writers of past experience know what studios want and understand production. Agents also know better than to submit non-pro stuff; hence the craftsman has a good chance of selling, if the market is ready to absorb his ideas.



book publishing houses. At one time they feared we'd steal their authors. This feeling no longer exists.

"We are willing to help first authors keep their heads above water, where an idea seems suitable to us. We will be willing to cooperate. Not only we, but publishers too, will benefit if the book turns out right.

"In the past, 20th Century-Fox has financed several prominent authors and playwrights with ideas for screen plays, but most of these big names did not come through. The situations were too pat and were of little value to us. We are trying to help writers create stories for our needs. While most of the money spent has not paid off dividends, we still feel it has been worth the try. If we can get four stories a year in this way it would pay us."

With David Brown, newly added to the studio story staff under Julian Johnson, a more intensified study of all possible sources will be started. During his past three years as managing editor of *Cosmopolitan*, and for seven years before that in various editorial jobs at *Liberty*, Brown spent considerable of his time working with fiction and

Write Slick for the Pulp

New authors with a modern technique are running many an old hand out of the game

By LEE FLOREN

DESPITE allegations to the contrary one has to be a good writer to sell a story even to a Western pulp these days. A few years ago an author could load down a Western yarn with roaring guns and flying fists and he could shove action into the script whether logical or illogical. But those days—like the isolationist and the Model T—seem to be gone forever.

Today, to sell a Western pulp magazine, an author has to write a *slick* story. He has to write for *Satevepost* and mail the yarn to a pulp editor. Editorial policy has drastically changed and action for action's sake is out—definitely out!

Three elements brought about this change.

One was television. It is much easier to see a story than it is to read a story. Therefore to gain attention—and the customer's quarter—the pulp magazine must publish a story that is more interesting to read than the one on TV is to view. Which is a difficult task because readers are lazy, too. They're like authors . . .

The new Western story writers are almost all college graduates with a sound basis in the fundamentals of fiction writing. Some of them have completely run old hands out of the game.

Also, the public—both praised and damned by writers—clamored for better stories because, despite the public schools, the public is getting educated. A few years ago my agent reports that it was difficult to sell the slick writers in Western pocket book format. Today those same writers are the most popular in the Western field. Education of the reader is responsible.

How then does an author write *slick*?

First, *action* is out as a means of interest—*action* is not a prop to be frequently inserted illogically to create a pseudo interest. Action, of course, is necessary, but action is the direct outgrowth of environment and character, not a product to be inserted for mere interest.

Character counts.

Characterization—logical and strong characterization—has stepped in the door, and characterization now rules the roost. The human interest side of the yarn is the major feature dominating the Western pulp today. People are interested in other people, and if you make your characters strong enough, then the reader is interested in them—for they are *people* to him.

Lee Floren is one of the best-known writers of Western fiction. He writes in other fields also. He is author of many popular novels and a vast number of magazine stories.

How do you make a character realistic and lifelike?

You do that by making his actions, his thoughts, logical to his characterization. I shall illustrate. Your main character is a redheaded, headstrong young fellow. He is strong on brawn and shy on brains. He has homesteaded a piece of land (an old formula in Westerns) and the villain, the local rancher, tries to run him off his land upon which he has legal claim.

You have shown your reader that the hero has a rough temper and likes to fight. How, then, will he solve his problem? Through brawn and gun smoke, of course. What if, suddenly, he backs down, caves in, and suddenly uses his brain power, of which the reader knows he has very little?

Your hero is out of "character." He has suddenly lost his reality to the reader. When that happens the reader loses interest. When the reader loses interest you, as an author, have made an enemy. Because he does not like you he will not buy another magazine with your name in it. Because he will not buy the magazine the publisher does not like you and he will not buy another story from you. It's that simple and because of its simplicity some authors almost starve to death.

What is the difference between a Western story published in *Collier's* and one published in one of the pulps?

Possibly you, as a would-be author, have analyzed Western stories in the slicks, comparing them with those published in pulp. The plots, you have found out, are, in some cases, almost identical. But one drew a check for \$750 or \$1,000 and the other pulled down one-tenth that much. Why?

Because the story in the slick deals with *characterization*, and not with *action*. The characters in the slick magazines are more real and lifelike and they respond more realistically to predicament and environment. They never break out of *character* as the characters in the pulps sometimes do.

A NOTHER reason?

Slick writing is easier to take. It is more even, smoother, and more liquid. This is accomplished through rewriting and through more adroit methods of drawing character.

The pill is the same old pill. In the pulps it has a coating that is not as sweet as that in the slicks. The pulps are fighting to get that sweetness about their stories. Maybe because of it they lose some readers. But for every reader they lose they should gain at least two. [Continued on P. 27]

15 that Didn't Sell

A diagnosis of actual articles that failed to make the grade—does it fit any of yours?

By DAVID I. DAY

SINCE the first of the year I have read 15 articles that did not sell. One of them had been out ten times. They were all from the type-writers of good friends whom I know to be earnest and sincere.

One of these stories was written originally for *Motorship* and started off with a good line. It was a nice "hook" for the editor in his working up a title. But after that first paragraph, the reader could have walked out and lost nothing. It failed to fully tell who, what, where, and why. In short, the story of the boat was 15 per cent fact and 85 per cent padding.

This magazine's editor is like most editors—extremely short of space. No sale. Two more trips. Still no sale. The reason as indicated was plain. The story had no meat on it.

One of the unfortunate 15 told how to avoid automobile accidents. One of the editors hit the nail on the head when he penned a line in long-hand saying, "This is too much like an agricultural college release. It tells nothing that every kid ten years old doesn't know." The opening line of the story: "The best way to avoid accidents is for all drivers to be careful."

Another of the stories I've read for friends dealt with public health. It was written in an authoritative tone. The editor inquired. He discovered that the writer had never been a nurse, practiced medicine, or been in public health work. The story was a rewrite editorially produced of material the writer had received as a teacher in the public schools.

A story of a murder in Illinois had been the rounds. It was 75 per cent from the police records, 25 per cent from the author's own vivid imagination, nearly every paragraph probably untrue and definitely libelous.

Now comes a young woman, employed on a local daily paper. She had a good story on the building of a new apartment house, one of the best in the Middle West. Yet with all her training that "a good picture is worth a thousand words," the five photographs were lousy. She failed to see the joke because she had taken the pictures with her own sure-fire \$15 camera. Nevertheless, all's well that ends well. Five fine 8x10 professional glossies and 2,000 words brought \$35.

David I. Day is a professional writer of fact material. He contributes regularly to a long list of trade journals as well as to other periodicals. His home is in Indiana, but he travels extensively in gathering material for articles.

What did the pictures cost her? Nothing. The contractor had art all the time, and it was free.

A young man with some promise as a trade scribe brought a 1,500-word story on the new Presbyterian Church in his town of 6,000. It had been to the Central Press, the Associated Press, to church magazines—all around. Not a penny was it worth but the writer found it hard to understand why the yarn so interesting in Circleville was a dud in Cleveland.

Many a yarn has taken time and effort when nobody would ever give it the second look. When the interest is local only, forget it.

I have here now a 1,000-word story on old-time barn raisings. No photographs. Not many people are interested in the subject. Not many editors are. There is a chance that, cut down to 300 words, the thing might appeal to a lumber or logging magazine. Maybe not. There is no money in writing anything in narrow-interest fields.

A newspaper editor has a piece dealing with the good side of free love. So far no sale. Only black looks from editors. It is always that way with the "off side" of controversial topics.

Writers' magazines are always pounding hard on the theme that it is highly important to study a magazine carefully before trying to write for it. Often the admonition comes in one ear and goes out the other. I saw a story intended for *Organic Farming* that was virtually a sales talk for commercial fertilizers, the immediate theme being the rejuvenation of worn-out pastures. As well write a big plug for Holstein cattle and mail it to the *Jersey World*.

A travel magazine carries all sorts of motor advertising, tourists' gadgets, and the like. Yet in one story I read the argument was advanced that the extravagance of automobile operation was a major reason for "this land being in virtual bankruptcy." No editor is going to insult his advertisers or their products. I know one writer who wrote a story of a blacktop road finished 93 days ahead of time and in a moment of absent-mindedness mailed it to the editor of *Concrete*.

A story on Russia based its facts on a sort of encyclopedia written in 1937. It is outdated in every sense. Yet it was in the mails again on April 15, this time to a magazine devoted to grain and grain farming.

I had a story here recently that was really two stories. It started as a discussion of three popular new roses. After 600 words, it started off on home-mixed fertilizers and never got back to the original subject. A magazine for rose growers mailed it home the day it was received.

Be careful of satire. A [Continued on Page 25]

On Becoming a Writer

By August Derleth

III. Writing Progress

SOONER or later, the novice at writing is going to ask himself whether he is really making any progress. It is all very well to be told that if he is making progress, he will know it intuitively. Perhaps he ought to know it, but this simply is not true. It is not true of the professional and long-established writer, and it is not true of the amateur. It cannot be.

Progress in writing is not alone the accumulation of completed manuscripts. Progress is the steady improvement in one's work, an improvement which is usually so gradual that the writer is understandably in doubt about whether it has taken place at all. It is a process which is visible only in longer periods, by comparison with work separated by weeks and months in time. And often then, it is difficult for a writer to estimate what progress he may have made.

The writer is by his very nature tortured by all kinds of self-doubts. If he has none, he is very probably not a creative artist at all; and if he is not, he may not be troubled by that, either, for he may very practically be a hack, capable of turning out anything without turning an emotional hair. There is as much room for the hack as there is for the creative artist.

The fact is that writers in all stages of growth are constantly torn between the goal they have set—the ideal, and the actual performance. Every writer knows how far short of his goals he falls; the beginner learns soon enough. After all, the creative artist is bound to set his sights high; there is no practicality about creating, even if the limitations of the written word soon become manifest. Small wonder, therefore, that once he is faced with the "finished" work, the writer is given to self-doubt.

In the access of that self-doubt, he may take some ill-advised actions. He will not be the first writer to do so, by any means. He is likely to show his work to his friends. The result is not apt to be happy.

Friends are readily divided into two diametrically opposed groups, as far as the writer is concerned—those who applaud his work, and those who criticize it. The writer, being human, basks in applause; even though he asks for criticism, he will very probably nurse a little resentment toward those friends who offer even the most helpful suggestions. He may end up by telling himself that, after all, they are not qualified to criticize his work. That is, sadly, only half the truth; those who applaud it are no more qualified to do so.

Candidly, the best that friends can do as readers is to express like or dislike. Reasons for either are not really important, because any one man's

likes or dislikes are fashioned for him in advance of his approach to any beginner's maiden efforts by a thousand small circumstances of his heredity, his environment, and his experience which are as mysterious to himself as they are unknown to the hopeful writer hanging on to his words.

Professional advice may be a little more helpful. If the beginner is fortunate enough to know an established writer who will look at his work and offer suggestions, he may learn something to his advantage. But it is quite as likely that the writer the beginner knows has an entirely different perspective from that of the novice, and that perspective may color his suggestions to the detriment of the beginner.

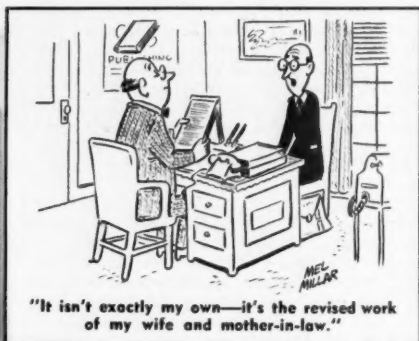
Moreover, the established writer is usually too busy working to be troubled with the additional burden imposed on him by the reading of manuscripts. He knows, too, how much perspiration and concentration go into the writing of anything, and he may be inclined to lean over backward in order to be encouraging, even though he knows that if any beginner is worth his salt, he must learn to take criticism when it hurts, because constructive criticism is always valuable to the creative artist. The sooner the novice begins to examine critically all the comments made about his work, the sooner he will be able to judge for himself. Unfortunately, the beginner is all too often unable to set criticism against experience, in writing or otherwise, and is thus not capable of benefiting from criticism.

There is, in short, no easy course to the recognition of progress. What the beginner must realize, and the sooner the better, is this: writing, or indeed any form of creative activity, is by its very nature a solitary way of life, one that must be practiced without any help but what arises spontaneously from the resources within, resources which must be developed. And one of the very first developments the writer must make is that of perspective.

What takes place between a writer and his work, and reaches its maximum effect at the completion of any given piece, is an integration which warps the writer's perspective for the time being. The writer always puts himself into his work, no matter what kind of work he does—poetry, short story, novel, essay; the work is a presentation of some of his opinions, aspects of his character, portions of his experience, actual or vicarious. It takes time for him to separate himself from his work long enough to be able to see it in its proper relation to himself and the rest of his work, which is achieving the proper perspective. That is to say, the writer is too close to his work to look at it in its proper relation to

the world around him and to his other work for some time after it has been finished. What he should do then is to put it aside, sternly resist the temptation to look at it again, and turn to something else.

When sufficient time has passed—it may be one week, it may be a fortnight or a month—he will find that he is seeing his work in an entirely new light; he is no longer mired by his creative affection for his work, he can view it dispassionately and recognize the need for improvement where the need exists. By the same token, he can indulge his pleasure in a well-written paragraph, a well-constructed composition. Only in this fashion can he hope to develop self-assurance and a quality of self-reliance he needs above all else.



For, since writing is a solitary occupation, it grows with self-reliance. It cannot grow without it. And this so essential quality can be seriously impaired if the beginner takes to leaning on his friends for applause and advice. Friends are entirely prone to say something pleasant, even if they do not feel it. The professional writer, at least, recognizes that he cannot easily lie about creative art; he finds it difficult to give praise when no praise is merited.

With self-reliance comes a growing sense of judgment. The work which seemed so good a month ago seems now, in the light of last week's work, a poor thing indeed. When the time comes for taking stock of one's self—which everyone does at various stages throughout life—the beginner will find himself able to grade his own work quite well by making the necessary compromise between the goals he sought to reach and the actual work done. The chasm between is almost always great, but never insurmountable, for the achievement, no matter how far short it has fallen in its author's eyes, may well please an editor for the secondary goal it has reached.

If he fails to adjust himself to the distance between the idealized goal and the actual achievement, the writer may very well turn into one of those scribes who are always about changing and revising work. He may be forever dissatisfied, unable to realize that very, very few writers indeed

achieve their ideal in their work, and he may run a very real danger of losing himself in mere preciosity of language.

The beginner might think, too, that his work ought to make a steady upward progress. Perhaps it ought. It has not been my experience that it is so. The very first time I paused and took stock of myself was in my sixteenth year, before I had sold a line. I read over my first 40 manuscripts. If progress from one to another had been gradual and certain, it would have been the fortieth story, chronologically, which I ought to have found best. However, it was the eighteenth that I selected to resubmit to an editor who had previously rejected it, together with a brash statement that the story was surely as bad as some he had published, if no better. And it was this brashly offered story which, when revised according to the editor's suggestions, became my first sale.

The hopeful scribe needs only to examine the careers of some of our most illustrious writers for corroboration of similar writing experience. Consider Sinclair Lewis, for example. Throughout the entire course of his life his work varied—now good, now mediocre, now frankly bad, again good, mediocre, bad. His novels and other prose works ran the gamut from the excellence of *Arrowsmith* and *Main Street* to the badness of *The Prodigal Parents*. The same variety is manifest in the work of Sherwood Anderson, of Edgar Lee Masters, of Theodore Dreiser—of many another writer, be he poet, novelist, essayist. It was true of writers before them; it will be true of writers of the future, as well.

It can hardly be otherwise because every writer has to draw upon only so much creative energy, and that energy may be readily exhausted. If he resumes major work before his creative energy has replenished itself, his writing is likely to fall below his average standards. The writer will learn soon enough when to drive himself and when not to do so; the quality of his work will guide him. There is a well-defined difference between writing to develop the habit of writing, and writing what one hopes will be major work; the former can be forced, the latter must wait on the writer's creative readiness, though the writer must be constantly on guard against that easy putting off until tomorrow what should be done today.

Progress in writing is not made by leaps and bounds. There are records of great writers who set down immortal works on scraps of paper, a little at a time, day after day, men and women who wrote in pen or pencil, under handicaps which were infinitely more depressing than any writer's could be today in our country.

But the writer of grit and determination, of ambition and patience, is certain to make progress, for progress is only growth, and growth in anything comes from constant practice, the reward of infinite patience, which knows no short cut to its achievement, any more than there is to success in writing itself.

"Outline and Revision" is the subject of the next article in Mr. Derleth's comprehensive series. It will appear in the August issue.

Occupation: Housewife-Writer

A popular writer of juvenile books and adult stories tells how she keeps up her home life—and how you can, too

By ELISA BIALK

MANY women rebel—and rightly—against jotting down merely “housewife” as occupation, when actually they hold full-time jobs as cooks, nursemaids, seamstresses, laundresses, and housekeepers. Add to those jobs some extra-curricular activity which may be classified not as a hobby but as a career, and their days are full indeed.

Take, for example, the woman who might jot down the combination of housewife-writer as her occupation. Me, for instance.

The woman who wants to write will find, much to her surprise, that a career does not free her of any of a housewife's responsibilities. Her husband may be proud of her talent, yet he still expects his home to be run in shipshape fashion and his meals to be cooked, not canned. And her children may think it's nice to have a mother who is a little different from the rest of the mothers—but they still expect her to mend their socks and drive them to the dentist and dancing school.

How to combine a career with a happy and well-adjusted home life has always been a problem. It is even more of a problem today, when the shortage of good help, plus skyrocketing salaries for domestics, presents a dual and admittedly acute headache. Yet it can be done—and the “doing” it takes is in itself a stimulating compensation, for it certainly challenges one's ingenuity!

Any busy woman who tries to roll a couple of jobs into one is asked the same question many times a week: “How do you find the time?” I know I am asked it so often that I simply shrug, expressively I hope, to imply that there's no magic formula about it. I simply *make* the time, by taking it away from something which is less important to me. Having made it, I make the most of it by utilizing it carefully.

Like all women who try to combine careers with homemaking, I try to squeeze the maximum amount of time out of every day. I don't go to luncheons or bridge parties. Cutting closer to the bone, I never make long telephone calls to friends “just for a chat.” What's more, I've had

to learn how, with diplomacy, I can cut short what might be long telephone calls coming to me. I've learned the value of a brief note which might involve two minutes, as against the telephone conversation which might stretch into 20 minutes. When I sit under the dryer at the beauty parlor, my notebook sits there with me, absorbing data for a work-in-progress. When I ride a suburban train into town, my notes go with me again. Much groundwork goes into any written piece, and that groundwork can be laid when I'm away from my typewriter.

Efficiency must be the password to that “made” time of the career-housekeeper. I never dart out to the market at the last minute for a loaf of bread if I can possibly help it. Instead, I take time out for a weekly trip to the super-market, list and menus in hand. I fill in with fruits and vegetables from that grocery close to the school when I drive for the Girl Scouts three days later. When I use the oven I bake the next day's dessert while I'm about it, and add muffins for breakfast, too. Doubling recipes for some dishes makes it possible to freeze the extra portion against those days when I'm too busy to spend much time in the kitchen.

Shopping for the family can be systematized, as well. My children are outfitted for fall and winter in late August, when it is still vacation time and fresh stocks have just come into the stores. While I'm shopping with the children, I may do a good bit of Christmas buying, not only for my own youngsters but for all the children on my list. Why not, as long as I am in town and merchandise will never be fresher? An attractive blouse or sweater can be purchased in different sizes to take care of all the little girls on the list, for instance—and this can go for birthdays, too.

Personal shopping? Well, it's a problem. A writer these days does not sit in an ivory tower. She gads about, speaking at book fairs, school assemblies, parent-teacher meetings. She must be aware of her personal appearance. I confess to being perhaps more clothes-conscious than I need be, and am also in the happy position of having a husband who likes to see me well-dressed.

Yet my shopping time is at a premium. I could never be bothered going into town for only a pair of shoes or a hat. So I try to systematize my own shopping, too. At the end of each season I prepare a list of what I will need the next year. When the time comes, the list comes out of my filing cabinet and I go downtown bravely armed against haphazard buying. Sometimes I call my favorite salesperson at my favorite shop, ask her to assemble the major necessities, come in when

Formerly a newspaper reporter and a columnist, Elisa Bialk now produces a full-length book for girls at least once a year, in addition to short stories for adults. Some of her fiction has gone into the movies. Her latest book is Jill's Victory, published early this year. She is the wife of L. Martin Krautter, an advertising executive who is by avocation a watercolorist and photographer. The Krautters live in Winnetka, Ill.

the assembling is completed, and take care of most of my buying for the whole season in a few concentrated hours of shopping. I don't believe I need add that my shopping is done alone, and does not include a luncheon with a friend which can stretch into a two-hour session.

The housewife-writer knows that no matter how busy she is, she must also take an active part in the life of the community. She may say no if she prefers to enticing social invitations, but she must attend the school sings and class plays be-

be safeguarded with zeal? I do it by writing when I can, when the children are in school and the household chores out of the way. When I am at the typewriter nothing else interferes. Many people say, "But how can you write at a certain time each day? I should think you would have to wait for an inspiration!" Those are the amateurs speaking. The professional writer is never at a loss for words. The housewife-writer is especially never at a loss. She knows exactly what she wants to say—she has been thinking about it while clearing up the breakfast dishes and making the beds. All she needs is the time to put it down on paper.

There are days, of course, when writing comes less easily than on other days. There are also those days when the unexpected cuts out all my writing time in one fell swoop: illness in the family, or a visit from the one out-of-town friend I would drop everything for, or a professional engagement which takes me to a school or a club in an outlying town. Then the unexpected must become the expected; I have learned to lose time without frenzy, without the determination to make it up tomorrow by writing twice as fast. I try to keep serene in the knowledge that the loss of one day will not wreck my writing schedule—as long as I remember that it's the writing done, five days a week, week after week, which will eventually write "finis" to that manuscript however slowly it seems to be progressing.

A certain temperament must become the garment of the housewife-writer. If it is not natural, it must be acquired. Serenity of mind is an absolute necessity. Certainly it did not come easily to me. I acquired it by streamlining my life, stripping my daily routine of everything but the essential. I make no daytime social engagements because long ago I learned that no one can write against the clock, nor concentrate with half a mind while the other half is planning what to wear to a luncheon party. I know that try as I might I cannot finish a writing sequence an hour sooner because I have a train to catch. And I also know that to me there is more stimulation and satisfaction in writing than in exchanging gossip at a luncheon or making four no-trump doubled.

LONG ago, I learned that I could not be a fussy housekeeper and also a writer. I had to realize that no house can always be at the peak of its perfection, that every woman could keep busy forever within its four walls, constantly finding new jobs to do if she were looking for them. I had to learn that fussiness must not be confused with cleanliness. After I've spent my allotted time at household tasks, I'm through for the day. Any job hanging over must be left until tomorrow. If I did not exercise self-discipline in this, too, a hundred and one small chores would rob me of my "made" time. The old saw, "A stitch in time saves nine," has robbed many women of stimulating and lucrative careers. While that stitch is being saved, Rome burns.

Do I have help? Yes, when I can get it I have long since given up the hope of finding that mirage, the perfect maid. I have also learned that a good domestic is as vulnerable to marriage as an airline hostess or a girl in the line at the

LITERARY GOALS

By JULIUS G. ROTHENBERG

I'd gladly give my home near Rhinebeck
To make a single sale like Steinbeck.

I'd give in gold what seven lemmings weigh
If I could write a book like Hemingway.

Although I find his style too cloyin'
I even envy Bill Saroyan;
But still I certainly would rather
Create a style like Willa Cather.

Today he'd find much harder pickin'—
The wordy, sentimental Dickens.
The Ed. would label "not so hot"
The wordy prose of Walter Scott.

cause her children are involved, and she must do her share of PTA and church work because her good public relations are involved. How to fit in these varied facets of daily living when her free time is budgeted presents perhaps the most difficult problem of all.

I solve the problem by turning down the "glamour jobs"—the board memberships and committee chairmanships—because they mean frequent planning meetings. Instead, I offer to do my part by being called in as a volunteer when I'm needed. I give up an estimated one morning a week to social service or school or church work, but the time is spread out among a number of groups in which I am interested, rather than given to one organization.

Also, I have learned that my experience as a newspaper woman before my marriage qualifies me for one job for which such experience is necessary—publicity work. Consequently, I do volunteer publicity work for one worth-while charity or other enterprise a year, because this is work which I can do at home at my convenience, sandwiching it in during that free hour or two which usually comes along at an odd time. I don't, admittedly, do as much charity work as the women who spend most of their time at it, for that is a career in itself, yet it is personally gratifying to feel that in a small way I do my part.

How best, then, to utilize that writing time which is made by self-discipline, and which must

Copacabana. The good ones marry quickly, and now even the poor ones are hard to find. Day help seems to be the solution, so I have mechanized my kitchen with such timesavers as an electric dishwasher and a freezer (wonderful device for "cooking ahead"), in order to save myself as much drudgery as possible during those ever-increasing periods when I am without regular help. And I have learned to place *reliability* at the top of my requirements when I interview help, because the less efficient woman who shows up when she is expected will do more to preserve my peace of mind than the whizz who can do the job like nobody else can—but only when she is in the mood for work.

WHAT else have I learned the only way we really learn anything—by experience? Well, I try to work with my family, rather than only for it. I have tried to teach my two daughters self-reliance, and I don't mean the kind of "self-reliance" which is sometimes taught at the expense of the neighbors, by simply turning them loose and letting them run wild after school hours!

I plan my time so that I can be with the children in that brief period when they are home from school, and I have tried to teach them that cooking and baking can be fun. They know how to plan meals and how to put simple ones together. They know how to look after their own clothes, plan their own wardrobes, keep their own weekly schedules. When we are able to enjoy a family vacation, the children compile their own lists of "What to Take" and do their own packing. En route, they take care of their own belongings and laundry, so that I may enjoy a vacation, too.

I believe that by working together like this, my daughters learn a valuable lesson, and not only in self-reliance. They learn the first axiom that governs any kind of accomplishment—that no one gets anything for nothing. They know that the woman who wants a career besides a happy home life must work hard for it—that she can have it if she wants it enough, but not without careful planning and much sacrifice.

It is a valuable lesson to learn while young. It may spur them on to greater achievement and accomplishment. Or—also happily—it may point up the merits of the simple life, unhampered by ambition. Apparently one of my daughters has already had this negative reaction, because she announced the other day: "I never want to be a writer. There's too much work, and not enough money for all the work that goes into it."

She forgot to add one thing. It's fun, too.

OLD WRITER

By REEVE SPENCER KELLY

Success was his,
Now he could stop
And take time out
To write a flop.

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How and What to Write for Farm Journals

FARM journals constitute one of the biggest groups of magazines addressed to a specific audience. There are around seven million farm families in the United States and Canada, and most of them read one or more farm journals regularly.

Circulation of these publications ranges from above two million on the big nationals down to a few hundred on some of the specialized breed journals. The pay an author gets for a manuscript varies accordingly.

Farm journals belong in several groups. Of general national rural circulation are periodicals like *Country Gentleman* and *Farm Journal*. Then there are regionals such as *Capper's Farmer* and *Successful Farming* (Middle West), *Progressive Farmer* and *Farm and Ranch* (South), *American Agriculturist* (Northeast). Also a state farm paper is published in practically every state.

There are publications for special types of farming, such as cattle, fruit, poultry. The important breeds of livestock have publications devoted especially to them.

A number of farm dailies are published—specializing in market news—but they offer practically no market to a writer unless his background and location are such that he can get a part-time job as correspondent.

In a sense, farm periodicals are trade journals; they give information about the business of farming. But they are more than that—for farming is not merely an occupation but a life. The farm family is a unit, and the good agricultural journal is read eagerly by all members of the family—as an automotive journal or a grocery trade journal is not.

What does a writer need to write for farm papers? He needs a reasonable knowledge of farming. He may not have been brought up on a farm, but it helps if he was. Agricultural college training is likewise a help.

These are not essential, however. Some of the best agricultural writers and editors never lived on a farm and never had a day of college training in agriculture. They've learned farming through observation, asking questions, and reading. Any writer can do the same.

A big advantage of both practical and scientific knowledge of agriculture is that it enables a writer to know what is new and what is old on the subject. He won't dig up and write a story only to find that after all it is old stuff. (Of course, the same principle applies to all factual writing.)

Aside from knowing the subject, a nose for news, ability to talk with farmers in their own language, and a sympathy with agricultural problems are important.

The article that sells to a farm journal usually has to be brief—farm families are busy and have little patience with long-winded exposition.

Likewise it has to be accurate. Farmers are quick to ridicule a publication or a writer that makes mistakes in dealing with agricultural practices.

The most successful farm articles tell how an actual farmer succeeded through following certain methods. Almost equal in popularity is the article that tells, step by step, how to make or do something that will help the farm operations. But the something must really work; it can't be based just on theory.

Chief faults found by farm journal editors in material submitted to them are these, as reported to *Author & Journalist*:

1. Lack of adequate factual data.
2. Out-and-out inaccuracy.
3. Wordiness.
4. Lack of interest to farmers. One editor adds, "or to anybody else."
5. Failure to consider the specific group of farmers whom the magazine reaches; for example, Northwestern farmers; fruit growers; Hereford cattle breeders. (This criticism, of course, does not come from the general national publications, but they are in the minority.)

Kirk Fox, long-time editor of *Successful Farming*, makes a pertinent suggestion. Study several issues of the magazine, then write a letter explaining just what you would like to write.

Many farm journals have homemaking or family departments, which use much the same type of material that appears in women's and home service magazines—but always with a rural slant. Articles on cookery tend to be staff-written; there is a better opportunity for the freelancer in other home topics.

The writer that works in the agricultural field shouldn't overlook the fact that there is a market for farm copy in general and business magazines. Such publications as the *Saturday Evening Post* in the general field, *Barron's* in the business field, often publish comprehensive articles interpreting agricultural problems to urban readers. This practice is steadily increasing with the growing realization of the dependence of the national economy on farming.

The young man looking forward to a career in journalism may find special opportunities in the agricultural phase of the profession. Training in agriculture and journalism in one of the state colleges offers the best preparation.

Not only are farmer journals on the lookout for bright young men to add to their staffs, but an increasing number of city dailies—some even in rather small cities—are establishing farm departments.

FARM PRESS MARKETS

Agricultural Leaders' Digest, 139 N. Clark St., Chicago 2, Ill. Uses no freelance material; all articles contributed at no cost by extension or vocational leaders. C. T. Mast, Jr.

American Agriculturist, Savings Bank Bldg., Ithaca, N.Y. Most copy furnished by the magazine's regular writers and reporters. Buys an occasional very short editorial article of special interest to Northeastern rural people. A few human interest photographs dealing with farming or rural life. E. R. Eastman.

The American Farm Youth, Interstate Printing Company Bldg., Danville, Ill. Fact articles 500-1000 of interest to farmers. Adventure fiction 2000-3500. Robert Romack. 1/4c, Pub.

American Fruit Grower, Willoughby, Ohio. Items 200-500 on fruit growers and operations on commercial fruit farms; also labor-saving methods. Experiences of Mrs. Fruit Grower in the business, 200 words, accompanied by photograph and favorite fruit recipe. R. T. Meister. 1c-2c; photos \$3-\$5, except that flat rate of \$10 is paid for story, picture, and recipe combination. Acc.

American Hereford Journal, Graphic Arts Bldg., Kansas City 6, Mo. Success stories and "how we do it" articles on exceptional Hereford cattle raisers; one or two photos with article. Better query. Don D. Ornduff. 1c-1 1/2c; photos \$1.50, Pub.

American Poultry Journal, 180 N. Wabash Ave., Chicago 1, Ill. No market for a freelancer unless he is an authority on poultry. Ralston C. Hannas.

Better Crops with Plant Food, American Polish Institute, 1102 16th St. N.W., Washington 5, D.C. All articles solicited from recognized authorities in soil management and crop fertilization. R. H. Stinchfield.

Better Farms & Homes, 3132 M St. N.W., Washington 7, D.C. Themes bearing on farm and home improvement, 450-500. Hints for saving time, labor, or money on farm. L. Waugh. 1c up, hints \$1 each, Pub.

Breeder's Gazette, Stock Yards, Louisville 6, Ky. Articles 500-1000 on livestock farming and lives of livestock farm families: how to breed, feed, and market farm animals profitably. Samuel R. Guard. 2c, Acc.

California Farmer, 83 Stevenson St., San Francisco 5, Calif. Has its own sources for material and is not a market for outside contributors. John E. Pickett.

Capper's Farmer, 912 Kansas Ave., Topeka, Kan. Articles, mostly by authorities in agricultural colleges or extension service, 600-800, 1000-1500. Fiction about 3500 with good plots involving adventure, romance, or humor—not necessarily rural. Jokes for "Homepun Fun" department. Reader recipes for "Country Cooking" department, handy hints for "Corner Cutter" column. Cartoons on farm and home themes (submit roughs). Photos only by assignment. Ray Yarnell. Varying rates, but \$15 for cartoons, \$1 for jokes, Acc.

The Cattleman, 410 Weatherford St., Fort Worth, Tex. Fact articles 500-3000; fillers 4-5 lines; short verse. Photos only to illustrate articles. Cartoons relating to livestock. Henry Biederman. Varying rates, Pub.

Country Gentleman, Independence Square, Philadelphia 5, Pa. Practical articles to 2000, with facts authenticated and well documented. The magazine leans to articles of wide interest and application. Fiction to 5000; adventure, fictionalized fact, mystery—no sophisticated subjects. No serial or other long fiction. Filler: jokes, epigrams, preferably with rural background or flavor. Verse not more than 20 lines, serious or humorous. Homemaking articles with a rural slant. Cartoons—nothing sophisticated or smug. No photographs—all photography done on assignment. Robert H. Reed. Payment "depends entirely on use made of material." Acc.

The Country Guide, 260 Vaughan St., Winnipeg, Man., Canada. Articles mostly staff-written or by arrangement with writers knowing Canadian agriculture. Short stories 2500-5000; serials 20,000-60,000—first or second rights. Verse for children and families. How-to-make-do, how-to-make material for homemakers. Food copy staff-written. Cartoons (submit roughs). Photos of general rural interest. Miss Amy J. Roe, Home and Fiction Editor. Varying rates for prose, verse 25c a line, photos \$2.50-\$5, cartoons \$5, Acc.

Country Life, Vernon, B. C., Canada. Special developments in farm production methods and in marketing by primary producers, 800-1000. C. A. Hayden. 1/2c, Acc.

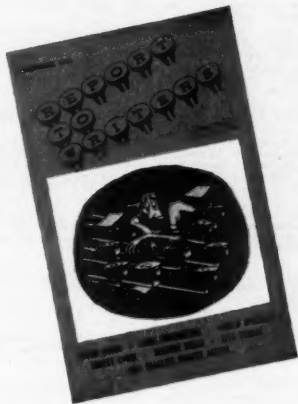
Dakota Farmer, Aberdeen, S.D. Nothing from freelancers outside the Dakotas. W. J. Allen.

Everybody's Poultry Magazine, Exchange Place, Hanover 4, Pa. Articles 1000-1500, fillers 100-500, all on poultry keeping. Photos to illustrate. Cartoons. T. E. Moncrief. 1c-2c, photos \$3-\$5, cartoons \$5, Acc.

Farm and Ranch-Southern Agriculturist, 318 Murfreesboro Rd., Nashville, Tenn. Non-fiction mostly staff-written, assigned, or bought from regular contributors, but some freelance copy adapted to the South—especially how-to-do-it or success stories, preferably with photos. Fiction rural or small town 1500-2000; currently overstocked. Verse for filler. Cartoons: will be in market in August. L. C. Mayes. Articles \$5 per MS. page plus \$5 per photo; fiction 4c-8c; verse 50c a line; cartoons \$10-\$15.

Farm Journal, 230 Washington Square, Philadelphia 5, Pa. Technical farm production material, household and other features dealing with country living, up to 1200. Mostly on assignment; query. Short stories to 3500, romance preferred, rural scene not

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particularly desired. Lyrical verse to 16 lines, humorous verse 4 to 6 lines; gags, epigrams, newbreaks. Kodachromes for covers; black and white photos to illustrate articles. Cartoons neither rural nor too sophisticated. Arthur H. Jenkins. General material, 10c up, fiction 20c up, no fixed scale on pictures or verse, Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Articles on farming and rural life 2500 to 5000. Fillers on farm operations. Nostalgic essays on rural life. Material of common interest to farmer and his wife. Photos in color and black and white. R. J. McGinnis. 5c, color photos \$25-\$100, black and whites \$5-\$10, Pub.

The Farmer, 55 E. 10th St., St. Paul 2, Minn. Farm features adaptable to Upper Midwest agriculture. Fiction 1000, farm slant required. Material on child care, family management, etc.—no conkers or textiles. Photos for important holidays. Cartoons. Varying rates, cartoons \$5, Acc.

The Idaho Farmer. See Pacific Northwest Farm Quad.

Kansas Farmer, Copper Bldg., 8'enth & Jackson Sts., Topeka, Kan. How-to-do-it agricultural stories 500-1000, illustrated. No fiction. Verse by farm folks only. Photographs from within Kansas. Cartoons. R. H. Gilkison. Varying rates, cartoons \$3, Pub.

Michigan Farmer, East Lansing, Mich. Articles by persons closely associated with Michigan agriculture. Verse chiefly by members of this group. Photographs. Cartoons. Milton Grinnell. Photos \$5-\$10, cartoons \$3-\$5.

National Live Stock Producer, 139 N. Clark St., Chicago 2, Ill. Articles with adequate factual data on marketing and production of beef cattle, hogs, sheep. Study several issues of magazine before submitting. J. W. Sampier. \$50-\$100 an article, Pub.

The Nation's Agriculture, 221 N. Las Salle St., Chicago 1. Publication of the American Farm Bureau Federation. Buys practically nothing from freelance contributors. J. J. Lacey.

The Nebraska Farmer, Lincoln 1, Nebr. Subjects applicable or related to Nebraska agriculture. 1000-1500; illustrations essential. Occasional fiction 1500-2000, wholesome, uplifting or humorous. Rural setting preferred. Short features with woman appeal. Short articles for young folks. Photos of outstanding farm scenes. Cartoons. Tom Leadley. 1c-2c, photos \$2-\$5, cartoons \$3-\$4, Acc.

The Ohio Farmer, 1013 Rockwell Ave., Cleveland 13, Ohio. Articles about Ohio farmers and their accomplishments, with good action photos. Material about Ohio farm homemakers and rural home improvement. E. W. McMunn. 5c a line, Pub.

The Oregon Farmer. See Pacific Northwest Farm Quad.

The Organic Farmer, Emmaus, Pa. Articles about organic farmers and subjects of interest to them. (Prospective contributors may write for sample copy of magazine.) Photos, cartoons, with organic farming slant. Robert Roda. 2c, photos \$5, cartoons \$5, Acc.

Pacific Northwest Farm Quad, 404 Review Bldg., Spokane, Wash. Comprises four separate state farm magazines, The Washington Farmer, The Oregon Farmer, The Idaho Farmer, The Utah Farmer. Occasional technical articles to 1500 words, mostly by local writers; always query first. No fiction except second serial rights of published books. Homemaking material largely staff-produced; some how-to-do-it copy bought. Photos: cover shots \$10 vertical, Northwest farm scenes, Cecil Hagren. "Modest rates; try to pay in proportion to quality." Acc.

Pacific Poultryman, Box 521, Palo Alto, Calif. Poultry management practices in the Far West 1000-1500; also shorter articles. Photos with how-to-do-it captions. R. and C. Hartman. 2c, photos \$3-\$5, within month of acceptance.

Pennsylvania Farmer, Harrisburg, Pa. Material written chiefly by staff members, contributing editors, or specialists at state college of agriculture. Not a freelance market. M. C. Gilpin.

The Progressive Farmer, 821 N. 19th St., Birmingham 2, Ala. How-to and experience articles on farming, rural homemaking, farm life 400-1000. Locals limited to 16 Southern states including Oklahoma, Delaware, Maryland. Family type fiction 2000-4000, preferably with farm or ranch setting. Short verse with rural slant. Cartoons. Prose 4c up, verse 50c a line, cartoons \$12.50. Articles paid for on publication; other material on acceptance.

Southern Farm & Home, Reuben and Summit Sts., Montgomery 1, Ala. Formerly Southern Farmer. Marjorie Turner. Offers currently no market for freelance copy.

The Southern Planter, Richmond 9, Va. All material written by staff members or on special assignment to authorities in the region. No freelance market. P. D. Sanders.

Successful Farming, 1716 Locust St., Des Moines 3, Iowa. A very limited market for freelance contributors. Articles: no fiction or verse. Query after reading the magazine thoroughly. Kirk Fox.

The Utah Farmer. See Pacific Northwest Farm Quad.

Wallace's Farmer and Iowa Homestead, 1912 Grand Ave., Des Moines 5, Iowa. Articles on farming in Iowa, Illinois, southern Minnesota, northern Missouri. Photos of farms and farm people from same area. Cartoons with farm situations. Donald R. Murphy. 4c-5c, photos \$4, cartoons \$5, Acc.

The Washington Farmer. See Pacific Farm Quad.

Westerner, farm, home, and garden publication of the Deseret News, Box 1257, Salt Lake City 10, Utah. How-to-do-it articles on farm, home, and garden practices in Utah, Idaho, Nevada, Wyoming, to 600 words. Human interest yarns of same locale. Accompanying photographs desired. Ed. Haroldsen. 15c a column inch, photos \$3, Pub.

The Western Producer, Saskatoon, Sask., Canada. Subjects of general interest, with emphasis on rural material. Western Canadian anecdote or history, 1000-2000. Fiction 1500-2000 with rural scenes, situations, humor—but nothing depicting farmers as hicks. How-to-do or general articles for theme, "Improve the farm home," 500-1000 with photos, inside and outside shots, of good farmsteads. Rural, scenic, unusual photos with captions of 100 words. R. H. MacDonald. 35c a column inch, photos \$2.50, Pub., sometimes earlier.

What's New In Crops and Soils, 2702 Monroe St., Madison 5, Wis. Reaches county agents, teachers of vocational agriculture, seedsmen, as well as farmers. Reports of research results in crops, soils and related fields, including farm equipment, insect and disease control, 600-1500. Fillers to 300 on new crop varieties, soil management, conservation practices, news of crops and soil industries and personnel. Photos for cover shots, cartoons. Sample copies available to prospective authors and artists. Alvin F. Bull. 1c-5c, photos \$2-\$10, cartoons \$5, usually Acc., occasionally Pub.

Wisconsin Agriculturist and Farmer, Racine, Wis. Timely articles to 800 about interesting Wisconsin farm people. Photos of Wisconsin farm scenes. Cartoons. David W. Klinger. 1½c, photos \$5, cartoons \$4 up, Acc.

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What Editors Want

TO the growing list of magazines for men has been added the *Man*, edited by Theodore Irwin of Standard Magazines, 10 East 40th St., New York 16. He promises decisions on MSS. within a week or two and payment the week of acceptance. Rates on leads, \$250-\$500; minimum for average article, \$100; short features, \$25 to \$75. Lengths: fiction, 6,000-10,000; articles, 2,500-4,000; short features, 800-1,000.

The *Man* is a slick monthly accenting the personal experiences of hard-boiled men in action. Photographs should accompany article or the author should indicate where they may be obtained. The magazine uses no "think" pieces, no politics or business copy, no service features.

Only one piece of fiction is used per issue. It must be fast-paced, rugged, and full of excitement.

Non-fiction wants:

Adventure: Chiller-thrillers about men with hair-on-the-chest. First-person or as-told-to narratives.

Sports: Outdoor life yarns (hunting, fishing, etc.) should relate action experiences. On spectator sports (baseball, boxing, etc.) ghosted pieces with by-lines of stars or as-told-to articles.

Shockers: Exposés, well-documented, local or national.

War: Heroic hair-raising experiences of GI's in combat or at overseas bases.

Crime: Fresh fact who-dun-its. Profiles of clever criminals or crime-busters.

Men at work: Exciting, dangerous jobs.

Humor: Full-length or short features, strictly masculine. No family scenes.

Personalities: Either little-known characters or celebrities who have led active lives.

Pix features: Pictorial reports of 8-15 photos with continuity.

- A&J -

Men's World is another publication in the men's group. The first issue is yet to appear but writers interested in the field and having bright new ideas would do well to write to Matt Hutner, Almat Publishing Company, 444 Madison Ave., New York.

- A&J -

Alva Allen Company, which sells crystals to boys for making crystal radios, wishes to purchase articles for booklets, for boys and girls 8 to 18 years of age. Articles should be on how to make crystal radios or tube radios; make mechanical devices and products from chemicals. Illustrations, either photos or drawings, should accompany the articles. Submit to Wayne Wallace, Alva Allen Company, Clinton, Mo.

- A&J -

McCall's, 230 Park Ave., New York, is casting about for inspirational articles unusual in type and carrying family appeal-material that may be featured as outstanding in human interest. Query the managing editor, Henry Ehrlich.

The *Star Weekly*, 80 King St. West, Toronto 1, Canada, needs "good fiction of every type," according to Gwen Cowley, the fiction editor.

Says Mrs. Cowley:

"We use five or six short stories a week of from 1,500 to 5,000 words in addition to our novel, condensed, either a book that has not been previously serialized or an original manuscript never before used anywhere. We also use a serial story in installments. Our novels condense to about 45,000 words and our serials don't run much longer than about 30,000 words, broken into installments.

"We need meaty romances, sea or mystery short stories, rugged Westerns, husband-wife problem stories, adventure, etc. In other words, we like stories that will please almost every adult member of the family.

"Our greatest need is for good romances and we have found that our readers strongly object to a romance which has a murder in the plot. They like straight romance. We have also discovered that for every 50 mystery novels or serials only about one romance novel or serial comes in. We try to vary our pattern so that we have a mystery every other week, a romance alternate weeks, and a Western or adventure novel about every six weeks.

"We can use a limited number of sport short stories."

- A&J -

Robert Erisman, editor of Stadium Publishing Corporation, reports the new address of his firm, 270 Park Ave., New York 17. It publishes *Complete Western Book Magazine*, *Western Short Stories*, *Western Novels and Short Stories*, *Best Western*, *Complete Sports*, and *War Stories Magazine*.

All the titles are actively in the market. Mr. Erisman announces, for lengths up to 25,000 words. Shorts are the best bet for writers who haven't previously sold to Stadium. He promises sympathetic reading, prompt decisions (within ten days if not held for further consideration) and payment on acceptance at 1c a word up.

- A&J -

Miss Amy J. Roe, of the *Country Guide*, 290 Vaughan St., Winnipeg, Man., is interested in second serial rights to serial and short stories appealing to rural people. Authors may submit direct or through an agent.

- A&J -

Travel appears in a new format for the first time since it was established half a century ago. Its attractiveness is much enhanced. Editor Malcolm Davis is in the market for articles of 1,000-3,000 words, preferring 2,500. The articles, he points out, "stress what a visitor can do and see in a particular locale, with costs and prices worked in wherever appropriate."

The *Deseret News Magazine* is looking for fact articles of 250-1,000 words dealing only with Mountain West subjects; photographs with like subject matter. Material must have drama and human interest. Submitted articles too often deal with what the aged and the handicapped are doing, reports Miss Olive W. Burt, the editor. Payment is 1c a word on acceptance; photos \$2.50 on publication. This magazine, issued by a large daily, is in the market also for anecdotes and bright sayings, for which it pays \$1-\$2.50, and short rhymed poems, \$2 each.

-A&J-

Writers contributing to the *Western Producer*, Saskatoon, Sask., should keep in mind the circulation of this farm paper—20,000 in Manitoba, 80,000 in Saskatchewan, 20,000 in Alberta, and 15,000 in British Columbia, with some among farmers in the North Central portion of the United States. Its farm and home articles aim to cover each province in rough proportion to circulation. R. H. Macdonald is editor.

-A&J-

The *Nebraska Farmer*, Lincoln, Nebr., is one of few publications especially interested in fiction tied in with Thanksgiving, Christmas, and Mother's Day. Payment 1c-2c a word on acceptance. Tom Leadley is editor.

-A&J-

Jennings Lang, Revue Productions, 9370 Santa Monica Boulevard, Beverly Hills, Calif., is in the market for published dramatic stories to be filmed for TV. The firm wants stuff that will appeal to an important actor.

-A&J-

The *Hidden Valley Times*, Hidden Valley Dude Ranch, Lake Luzerne, N. Y., seeks stories of the Old West, paying 2c-10c a word on acceptance. Alan Mitcheltre is editor.

-A&J-

Brush and Palette, for amateur and professional painters, will appear in September. It will cover personalities, methods, techniques, opinions, and general news of art. MSS. should not exceed 500 words. No payment. Max Alth, 48 Hillcrest Ave., Port Chester, N. Y., is editor.

-A&J-

Pan-American Fisherman, which covers the big West Coast fishing industry, is in the market for freelance material on big-scale fishing, boat building, canneries, cannery operations, and marketing. Rate, 1/2c a word up. R. K. Lawson, Broadway Pier, San Diego 1, Calif., is editor.

While it publishes verse as well as religious and ethical articles, the *Christian Century* makes no payment for verse.

-A&J-

If you are writing for *Audubon Magazine*, *Nature Magazine*, or *Natural History Magazine*, don't permit animals or birds to talk or otherwise express opinions in your articles. That is taboo in these as well as in a number of other publications in the naturalist field.

-A&J-

The address of *My Chum* was given incorrectly in the *May Author & Journalist*. The right address is 1222 Mulberry St., Highland, Ill. MSS. should be addressed to the Rev. E. J. Kolb.

-A&J-

A new miscellaneous art and hobby magazine is *Art News & Fortune Facts*, Box 404 Park Blvd., Pinellas Park, Fla. It is a highly departmentalized publication, and a writer had better query as to specific needs.

-A&J-

The *Voice of St. Jude* is a general family magazine published by the *Claretian Missionary Father* of the Roman Catholic Church. The managing editor is Donald J. Thorman, Box 5266, Chicago 80. A little fiction of high quality under 3,000 words, numerous and varied articles, fillers around 700 words, and good poetry are used. Payment on acceptance, 1 1/2c for prose. All manuscripts are acknowledged immediately on receipt—a refutation of the common assertion that religious periodicals are unbusinesslike.

Says the editor: "We are very much in the market for writers with something to say who know how to say it. We guarantee a careful reading for everything submitted. We prefer specifically Catholic subjects, but articles which are not specifically Catholic and do not conflict with Catholic principles are accepted."

-A&J-

New American Library of World Literature, 501 Madison Ave., New York 22, publishes Signet and Mentor Books. It is in the market for non-fiction originals on commission basis. Victor Weybright is editor.

-A&J-

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I rewrite from the daily papers

By ALFRED K. ALLAN

IF YOU are a beginning writer and want to build up an impressive list of credits, not to mention a nice bank account, then the best place to start is the rewriting of newspaper items.

When I began writing a few years ago one of the first things I read was the copyright law. The law makes it clear that facts cannot be copyrighted—the truth is always in the public domain. Only the individual author's interpretation of the facts can be copyrighted. This interesting bit of information started me on the idea of rewriting newspaper items and submitting them as fillers.

Several of my earliest rewrite sales were to *Grit*, a weekly newspaper published in Williamsport, Pa. An item in a local paper read like this:

"Two local residents of Providence, R. I., have made a pet out of a 115-year-old turtle they found in the woods. On the turtle's underside was carved the date '1836' and the initials A.M., W.R., and A.A.A."

I rewrote the item as follows:

"A 115-year-old turtle was recently found by two people residing in Providence, R. I. The turtle's under side had this date inscribed on it, 1836, and several initials."

It's as easy as that. To date I've sold three such rewrites to *Grit* for use in its column, "Animal World," and received several very useful checks and a million dollars' worth of encouragement.

A story in a local tabloid about a new audible warning system installed by the West Virginia Forestry Service provided me with material for a 112-word rewrite and a sale to *Firemen* magazine, a Boston monthly for the members of the National Fire Protection Association.

With the memory of that sale still fresh in my mind, I rewrote another news item, this one concerned with a recently developed Goodrich fire hose, and the result sold again to *Firemen*.

A short time later a music oddity that I'd come across sold as a rewrite to *Music Today* magazine, published in Cleveland, Ohio.

An item from one newspaper can be rewritten and sold even to another newspaper. For example, I found a short information piece in my daily paper about the oldest park in New York. By simply turning the item into a question, "Where is the oldest park in New York?" and then giving the answer, I sold it to the *Herald-Tribune* for use in its daily column, "Where in New York?"

Searching my newspapers again, I came across a short item outlining the conditions that a person needs for sleeping properly. After a little retouching and rewording, I submitted the item to *Boys' Life* and it was accepted quickly and used in its column, "Do You Know That?"

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I Sell My Writing Remnants

You can salvage a lot out of rejected manuscripts—here's how to do it

By RUTH C. IKERMAN

FROM department store advertisements of days for the sale of remnants came one of my best writing ideas. Discovering how carefully even large metropolitan stores consider remnants an important part of their profit, I began to reflect on the number of writing remnants in accumulated rejections.

By spending one day a month preparing these remnants for market, I have been able to increase my sales consistently. Furthermore, the time spent in working on remnants is challenging, often suggesting ideas for new creative pieces.

Here is how the plan works. Before each month is ended, I go through my files and look at currently rejected pieces which have not gone out again to another market. Then I dig into the bottom drawer where are kept even older rejections, and browse through the titles.

Sometimes I find one of the older pieces on a similar subject has a better title than the current rejection. And I quickly "buy" that title for my newer manuscript. I have done a lot of writing on general subject of the church. A piece on church attendance failed to sell until I unearthed one of the older titles, "Eleven O'Clock Sunday." Under this caption the article on churches visited in other cities appeared in *Hearthstone* with a beautiful illustration on a two-page opening spread.

Next I study the older manuscript, now without a title, and see if something can be lifted from the body of it to be a more expressive title. If not, can the manuscript be cut into smaller remnant pieces and sent out as brief inspirational pieces to some youth paper? This particular church article was broken down into such miscellaneous smaller pieces, one called "Manners in Church," and two about the reading of the Bible. They appeared in *Baptist Leader*.

In addition whole paragraphs may be salvaged and filed to use as ending or beginning when similar subjects are perhaps assigned by other editors. If a piece of writing can be so broken up into remnants you already have a clue as to why it did not sell first time out. The editor had recognized that the piece wandered off into all directions at once. You have learned something valuable to help with your next writing venture.

If there is not time on remnant morning to re-type all the smaller pieces to be submitted in new brief form, place them in a large envelope marked for later typing. Then on a day when fresh crea-

tive phrases elude you there need be no wasted time. Merely turn to this envelope and get the new assortment typed and into the mail. Thus it was that I sold five brief pieces from one envelope to a single magazine.

Anyone who has browsed at a remnant sale knows that there is usually a table which contains several pieces of beautiful china, unmatched bits of broken stock sets. Gathered together, they make a hodgepodge. It takes a discriminating shopper to find the really valuable item in the conglomeration.

On remnant morning at my desk I try to select from the rejections the piece which has possibilities of becoming the most polished article in the group. Taken out of its miscellaneous assortment of rejected companions and re-read it is often possible to realize that here indeed is the making of a good article. A brief incident I had used in a rejected piece about financial giving became "The Widower's Mite," the first piece I ever sold to the *Christian Herald*.

Dress goods in odd lengths automatically go to the remnant counter. So I scan the length of the rejected manuscript to see if it was twice as long as the editor needed, and should somehow be cut in half. One long piece on evangelism when cut to a fraction of its former length appeared in the D. C. Cook Publications as "Altar Call Aftermath."

On the other hand, many a woman shopper looking at a beautiful piece of fabric has mourned, "If I only had two lengths of that I could make a beautiful suit!" It could be that your editor needs extra length on your rejected manuscript, and that you should expand it.

One of the surest ways for crockery to land on a remnant table is for it to be nicked. And linens slightly stained get thrown there and drastically reduced. Often these same pieces turn up month after month, for nobody seems to want them. Let no manuscript of mine remain on such a table because its pages were nicked with bad spelling and stained with worse typing!

But whatever places material in a remnant sale, this much is certain: remnants are useless, until someone comes into the store and buys them! It is imperative that the writer get his remnants into the mail where an editor will have a chance to shop and choose. Most everybody loves a remnant sale. Maybe your favorite editor is no exception.

Tending your typewriter

By DOROTHY TOOKER

LIKE the proverbial stitch in time, a little attention to a typewriter can save—cold cash.

Covering it when not in use will cut cleaning time and avoid harmful grit that sifts in, particularly in the city. Care in erasing does the same. Slide the carriage to one side or the other so that the sawdust falls to the typing table rather than into the machine's innards. Every day before starting work, clean the type with a stiff brush and whisk off the outside with a duster. Keep a backing sheet of paper rolled on the platen at all times to prolong its life.

Once a week, indulge in a real dusting job. Clean out the inside parts with a long-handled brush, turning the typewriter over so that you can see what you are doing. Blow the dust out of all parts that you cannot reach. The blower on the vacuum cleaner is fine for this—or use the free compressed air provided by your gas station. Then clean the type with benzine. Lacking that, nail polish remover is a good substitute.

Whereas an amateur should never attempt to oil the workings of a typewriter, there are a few places which may be touched up with a cloth dampened with light machine oil. Once a month is often enough to keep them well lubricated, and if you go over the carriage track, rods behind the deflector, and the joints connecting the type and keys, you will be doing your part. Once in a while it is a good idea to clean the platen with alcohol, but do not make the mistake of using benzine, gasoline, or any other of the many liquids that will cause rubber to deteriorate.

With these items checked off, you will find that you not only need expert repair less often, but that the copy you turn out is more than usually attractive and professional in appearance.

15 that Didn't Sell

[Continued from Page 12]

girl making a living from writing has a good article back. The editor said truly: "Three out of four of our readers lack imagination. They would accept your satire as true."

Some yarns don't sell because they are mailed out at the wrong time. A story on Gen. Douglas MacArthur had some sidelights on his private life which were just good homey stuff, "first wife" times, and such. A good magazine on current events shot it back. At that time, the general was being promoted for the Presidency, and the editor smelled propaganda. The tide has turned now. The story was mailed out again in early April and got an immediate acceptance.

I rewrote with a friend a 6,000-word tome on religious life in certain rural districts covered. It was swell, with fine pictures, but it had to be reduced to 1,500 words to sell. For every manuscript rejected as being too short, 100 are turned down for being too long.

JULY, 1952

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I've sold **One Poem** hundreds of times

Here's a piece of sales technique that can be applied in many a way by many a writer

By CLARENCE KNEELAND

YES, that's right. I have sold the same poem actually hundreds of times. What is more, I hope and expect to sell this same poem thousands of times in the future.

Now I am not a professional poet. In fact I have sold only one poem to any magazine. However, I have written what I choose to call poetry for years, but only for my own amazement, and that of my friends. The poem in question started out the same way.

A friend of mine was being married in October a few years ago. Feeling the urge, I dashed off a bit of literary fluff. It was read and favorably received at the wedding reception. Several of the guests asked me for copies of it, to give to friends of their own who were soon going to take the fatal step.

This set me to thinking. If these people wanted copies to give to friends, others might also be interested if I could get it on to the market. I visited a nearby printer. I told him of my idea of having the poem printed on a single sheet, as a sort of wall motto, suitable for framing. I was planning to try to place these in greeting card shops. The printer quoted a price, but suggested that I visit a couple of card shop proprietors before going further.

The results were far from encouraging. "One owner said that he would consider it good if he sold a dozen in a year. 'People just won't take the time to read a poem as long as this,' he explained. (It is 40 lines long.) The other card shop man gave me much the same answer. Both agreed that the poem was good, and would probably sell if people would take the time to read it through, but that was the big hitch.

Then I did something foolish. I sent my poem to a greeting card publishing house. It hadn't been gone a day when I regretted sending it, and was hoping that it would be rejected. It was, of course. Far too long for a greeting card.

By now I had another idea. I worked out a rough of a small booklet. On the cover was the title, *Partners for Life*. On the first page was a list of wedding anniversaries: first, paper; second, cotton; etc. The two center pages contained the poem. On the last page was a presentation. Under this at the bottom of the page, was a small space which I intended to use as bait. This was for use by various businesses to carry the name of the concern.

Armed with my dummy copy, I visited five

photographers. I showed them the booklet, explained my idea, and asked for their opinions. I expected the photographer to buy the booklets and then give them to his customers as a goodwill memento. At the same time, the studio would derive a certain amount of advertising from the studio name on the last page. I suggested that he might include the booklet with the pictures when the newlyweds called for them.

I found out that photographers, on the whole, are very friendly people. I also discovered that they are individuals, each with ideas of his own. Of the five I called on that day, three expressed different ideas for changes and improvements in my book. The fourth agreed that it was a novel idea, but explained that he was overloaded with similar ideas at the moment. The fifth was not at all interested. Had I used all of the ideas offered, I would have had a book of amazing size.

Another visit to my printer, and he printed a couple of sample booklets for me. Of my five original prospects, one had bought a similar idea a few days before. A second was very much interested, and very nearly came over, but a salesman talked him into radio advertising instead. From the third studio, I obtained an order for 100 books. The other two did not show much interest.

In the limited time I am able to devote to this activity, I have sold 20 photographers in and around my home town. Since I have a full-time job, the only time I have for this work is on my day off.

Several of the studios which bought only a dozen or half a dozen on the first order, have re-ordered in larger amounts. The future looks promising, and the market is practically unlimited.

In addition to photographers, I have also sold to a couple of florists. One of these was not too enthusiastic at first, so I offered to trade him a dozen of my booklets for three dollars' worth of flowers. He has already reordered once. Fields which I have still to tackle include bridal shops, jewelers, bakeries, and restaurants which cater to wedding receptions. Oh, yes, I have also sold a couple of ministers a few of the books.

All these are future prospects, but at present I am still concentrating on photographers. I have sold out on printing of 500, and last summer ordered a second edition of 2,000 copies, so I am now set for a full scale drive.

News for writers

The Vagabond Players, 306 West Franklin St., Baltimore 1, Md., have announced their sixth competition for full-length plays. The winning play will receive a cash prize of \$100 plus production by the organization in the 1952-53 season. The contest closes November 1. The president of the Vagabond Players is Mrs. Nicholas Penniman.

- A&J -

The Eugene F. Saxton Memorial Trust offers fellowships with outright grants of money to writers for the completion of important books in fiction, non-fiction, and poetry. The most recent award was to Dr. Eugenie Clark for her work in popular science. Particulars of the awards are obtainable from Harry Shaw, editor of Harper & Brothers, 49 East 33rd St., New York 16.

- A&J -

The Morehead State College, Morehead, Ky., has announced a writers' workshop for July 14-25. The faculty will include Jesse Stuart, James Still, Collister Hutchinson, and Hollis Summers. Inquiries should be addressed to James McConkey, in care of the English department of the college.

- A&J -

Evelyn P. Hamilton, Route 2, Calhoun City, Miss., has started a mimeographed monthly publication for exchange of information among writers and writers' clubs. *Amateur Notes and Quotes* is the title. Good luck, Evelyn and your associates in this project.

- A&J -

Floorcraft, not listed in *Author & Journalist* but mentioned in an experience article in the magazine, is no longer published.

Write Slick for the Pulp

[Continued from Page 11]

One secret of learning how to write *slick* is to read only slick writing. Study the masters in the field in which you wish to compete. Read and read intelligently, and then read some more. Read the work of authors you admire and envy. Do not, of course, ape them—when one imitates, he can never exceed the writer he aces. He is like a TV impersonator. He might imitate Jack Benny or Red Skelton or some other great comedian, but his imitation cannot exceed the natural power of the person he aces. He would progress much more rapidly if he established his own individual characterizations. So it is with authorship.

I remember distinctly a few years ago that I read a well-known slick author, a specialist in the "woman's" field, and, using information gained therein, I sat at my machine and knocked out a Western story. I wrote about *people*, not about *incidents*. I rewrote not a word of it and I do not believe I even reread the story. But soon a check came in for it from Harry Widmer of *10 Story Western*. He said he liked the "slick" treatment that had been applied to the characterization.

Write slick, and shoot for the pulps!

JULY, 1952

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Day-by-Day Experiences

Sale After Five Years

By E. GOODRICH

I finally sold a story. Bravo! But listen a minute. It was written for a child of five. Now the child is ten. Twenty different editors wrote back in 20 ways that the story was sweet, charming, appealing, and delightful—so I had to believe in it. During the story's excursions lasting from six weeks to six months, \$1.22 went for postage, 22 cents for envelopes, and 6 cents for paper. An excitingly slim envelope in the mail brought a check for two dollars.

After allowing for income tax you can see that

while I am teetering I am not quite in the red. Maybe this is my birthday gift to children I shall never see who will love the story as much as my little girl did.

Anyway, the letters from editors were pleasant even as they said, "We are sorry." In the warm glow of those rejections other bits of work were turned out which brought home sizable checks the first time out. I have learned that while writing may never make me rich, it makes me very happy.

Editors Don't Scare Me Any More

By EDNA M. WHITE

WHEN I began writing for publication I was afraid to write an editor regarding my manuscripts. I stood in awe of his importance, and feared he would consider me presumptuous. A few experiences taught me most editors are friendly folks.

Timidly, I sent a query to an editor about "Dust in My Eye," a story of life and experiences in the Dust Bowl.

He replied, "Your sales talk is as interesting as a three-ring circus. Send the manuscript along."

He rejected the story, because by that time it was a taboo subject. Agricultural experts and real estate agents were denying the existence of a Dust Bowl. The editor and I knew better—but I understood his limitations. He wrote so appreciatively of my sincerity and style of expression that my confidence was greatly bolstered.

Two cat stories were on their rounds. Some editor sent the most explicit rejection I ever received: Proud Mama Puss being shown out of the editor's office, her eight kittens following in prim and dignified manner. The caption read, "Sorry. We can't accept this batch."

I'd like to know who sent that. A mixup in records lost the sender's identity. When I saw the picture of Nelson Antrim Crawford and Huckle on the cover page of *Author & Journalist* I suspected him at once.

No one should fear the austerity of an editor so highly respected by felines. He may refuse our products, but he will not belittle our efforts.

Joy Bayless, of the *Christian Family*, softened a form rejection by writing a personal note on the margin. She explained limited space in her magazine. Then she praised the unusual theme

of my story and suggested sharper description of the characters. Later Miss Bayless bought another of my stories about family life.

Benjamin P. Browne, of Christian Publications, bought numerous articles on church relations and methods, recommending minor changes and more suitable markets for others. Helpful advice, without charge.

Josephine Pile, editor of *Upward*, wanted changes made in "Sunshine You Can Make." She wrote, "Since you are a professional writer I thought you could make them better than I."

That "professional" was as flattering to a freelance writer as "Doctor" is to a clergyman. Miss Pile preserved my pride, also my individual style of writing.

Several editors in the rural home department of *Capper's Farmer* have treated my work and my personality with the same friendly respect. Indeed, one of them paid me one of the best compliments a writer can receive. She asked me to lengthen an article on wild flowers. I thought I had told all I knew on the subject in the first script, but thought up some more, and got the revised piece to the editor before her deadline.

Her appreciative response came immediately, like a sincere thank-you from a close friend.

That's characteristic of most editors. They are not buying words as though they were cold, inanimate rocks for a museum. They are buying products from the minds and souls of human beings.

I am no longer afraid to present my work for the consideration of editors, because their respect has given me confidence in my literary efforts.

Seven tips on juvenile stories

By RITA PUTTCAMP

LET us all be encouraged! Just a little know-how here, a little try-harder there, and a little encouragement from over yonder, and they that are fit will survive.

Tip No. 1. Any juvenile story is too long until it is cut to the bone of action! action! action! Read any magazine for children from eight years up, cover to cover, and you'll be pooped. The kids don't care what the hero looks like, unless that is part of the plot, but he does want to know what he does. So keep him doing, that juvenile hero.

(When we graduate to pulps, this basic ingredient, action, can graduate, too.)

Tip No. 2. Stories about boys sell more readily than stories about girls to general magazines. Girls will read about boys, but catch a boy reading about girls! Ha!

Tip No. 3. A dollar in your purse is just money; a dollar invested in current copies of *Child Life*, *Jack and Jill*, *Children's Playmate*, *Topix*, and other juveniles is a refill in your story factory. What that selling author didn't put into his story, you can put into yours. Some call this brain-picking, but I call it legitimate. It's worth a dollar—isn't it?—to see what editors do buy.

Tip No. 4. Unsold, unsung authors, never say die. That story you like so well and have sent so many places may reach home with a bang somewhere. And don't think editors don't make life-long friends that way. I've had some juveniles sell on their first trip out, others on the eleventh and twelfth, but I never sold a story that I didn't write and send to some editor somewhere.

Tip No. 5. When a manuscript offends you by its dinginess, rewrite, don't copy. A change here and there may revitalize it and give you new courage to start it out again. Even stories like new dresses and bright words. At our stage of the game, we can't assume our story is perfect at first writing. Let's rewrite, work over, lay aside, and dust off. No harm in trying.

Tip No. 6. One never knows. Two stories come in from two mags in one day; each is mailed out to the publication that rejected the other; both sell. Why? Editorial policies, I guess.

Tip No. 7. The market for juveniles is a big market. Religious papers are mostly weeklies and buy one to three stories per paper per week. But the market is also consistently well-stocked. Is that going to discourage you?

Discouragement in a writer is avoidable. If you write enough, you learn; if you learn enough, you sell; if you sell enough. . . .

Well, you knew it was an obsession when you started, didn't you?

JULY, 1952

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Tips for Beginners

By ALAN SWALLOW

Is it necessary to get permission from author or publisher before publishing a book review? May a few sentences from the book be quoted in the review?

Anything published may certainly be reviewed, criticized, commented on. For such purposes—not for other purposes—it is a recognized custom that a few brief passages may be quoted, without written permission from the publisher or copyright holder.

Can you submit ideas for cartoons to magazines? If so, how?

Cartoon ideas may be submitted to a magazine; but this is not the customary practice, and most magazines wouldn't give ideas full consideration. The custom, instead, is to submit ideas to cartoonists. Writing ideas for cartoons freelance normally involves putting down the ideas, one each on a 3x5 card, and sending them to a cartoonist. Cartoonists may be addressed in care of magazines in which you see cartoons you like.

If the cartoonist likes an idea, he will draft a rough of the complete cartoon and submit it to the magazines. If the cartoon is accepted, he will then make his finished copy, receive payment, and split his payment upon a percentage basis with the writer from whom he accepted the cartoon idea.

Cartoon ideas should be prepared in dramatic form, briefly, so that the cartoonist can visualize the entire intended scene and characters, as well as the punch line or other "point" of the cartoon.

Is it best to outline a story and each scene in a story before writing it?

This will depend upon individual manners or methods of writing. A writer undoubtedly starts with some idea for a story. He may develop details as he writes. Other writers—most, I should say—will want to have a story rather clearly in mind all the way through before writing; and this may be done "in the head" by thinking it out in some detail, or it may be done, as suggested by the question, by putting some of the thinking on paper. Having a specific synopsis and indication of scenes will, for most writers, be found helpful, I'm quite sure.

Is it absolutely necessary for a story to have a theme?

I think I should ask the reverse question: Is it possible to write a story without a theme? I think not. True, many of our popular stories are not heavily thematic; they are very often very light in theme and may not treat any subject, such

as love, with any seriousness at all. But it seems to me quite impossible, unless one tries to write nonsense, to put words together without saying something! And this would be interpreted as theme. Positively, most good writers are very aware of theme and use theme as one of the powers of their craft.

Would I be within my rights if I used characters, fictional or otherwise, from another person's book, provided I did not use any of the written material from such book? I would expect to write something different with an entirely new slant in regard to the names, personalities, or characters.

The questioner has really answered her own question in her second sentence. Certainly with the changes involved, there could be no doubt of her rights. In fact, it is a bit puzzling why she should in this case think that she is taking characters from a book, since they are in her hands characters with new personalities and names. It would appear that she is getting merely an initial idea for character from another piece of writing.

In general, the first sentence is to be answered in the affirmative. Ideas for characters, plots, conflicts, all aspects of a story may be secured from another piece of writing, so long as the material is transformed in the author's hand into his or her own story. Historical characters are, of course, available to treatment in fiction, so long as the rights of these historical persons or their heirs are satisfied by the laws and customs regarding libel and incrimination.

If a writer is basing his work on fact, history, legend, etc., in the public domain, how closely should he stick to his sources? For instance, a novel based on the life of George Washington, or a play about Billy the Kid?

Much depends upon intent. If one is writing history, one is judged by strict interpretation of the known facts. Using this as an anchor point, one can go farther and farther into interpretation, invention, etc., as one does the biography, the interpretative biography, the novel or play. At the other extreme of most inventiveness, fact becomes at least a negative virtue: ignorance of fact which would show that a writer had misinterpreted what he was writing about, anachronism (such as calling Washington the Great Emancipator), or other discrepancy from fact would be counted against the author. But the novelist is allowed to invent character, situation, scene, conversation which he can't prove in historical fact; he will be judged by the manner with which he revivifies, creates, or reinterprets his subject.

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